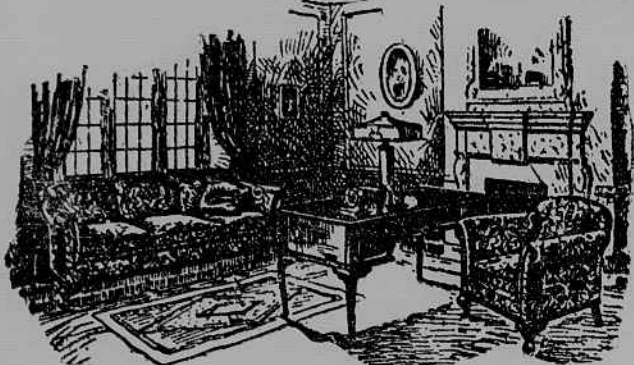


Fulton Street  
Bond Street  
**Frederick Loeser & Co., Inc.**  
Livingston St.  
Elm Place  
BROOKLYN - NEW YORK  
Business Hours 9 A. M. to 5:30 P. M.

## A Loeser Sale of Furniture Offering Opportunities and Savings Which May Not Be Equaled for Years



PRICES in the natural course of war-times must go still higher. Production has been tremendously cut down. The Government is taking such drastic action in limiting numbers of styles and eliminating refinements in details and making that soon but narrow scope will remain for choice and the expression of individual tastes.

To meet just such a contingency, we have gradually built up over several months one of the strongest stocks of good Furniture that we have ever offered—one of the best in VALUE as compared with costs to-day that have ever figured in a sale.

**\$225 Three-Piece All Upholstered Library or Living Room Suite, \$168**  
Davenport, Arm Chair and Rocker, tapestry covered, with loose cushion seats and plain upholstered backs.

**\$265 Three-Piece Queen Anne Model Library or Living Room Suite, \$212**  
Davenport, Arm Chair and Wing Chair, all upholstered in velours, with loose cushion seats and plain upholstered backs.

### For Library and Living Room

**Matched Sets**  
\$129, reg. \$155. Adam model suite, 3 pieces, mahogany finish frame, cane, upholstered back and sides, covered in damask.  
\$195, reg. \$235. Three-piece suite, all upholstered, covered in tapestry.  
\$195, reg. \$235. Queen Anne model, 3-piece suite, mahogany finish frame, cane, upholstered back and sides, covered in damask.  
\$235, reg. \$285. Three-piece suite, all upholstered, covered in tapestry.  
\$245, reg. \$315. Queen Anne model, 3-piece suite, all upholstered, covered in damask and velours.  
\$275, reg. \$350. Three-piece suite, all upholstered, covered in tapestry.  
\$335, reg. \$390. Queen Anne model, 3-piece suite, all upholstered, covered in damask and velours.  
\$385, reg. \$455. Queen Anne model, 3-piece suite, all upholstered, covered in damask and velours.  
\$450, reg. \$500. Queen Anne model, 3-piece suite, all upholstered, covered in damask and velours.

### Easy Chairs

\$29, reg. \$40. William and Mary model, mahogany frame, covered in damask.  
\$39, reg. \$47. Colonial model, mahogany frame, covered in velours.  
\$42, reg. \$54. All upholstered, covered in tapestry.  
\$50, reg. \$60. All upholstered, covered in tapestry.  
\$57, reg. \$67. Mahogany frame, cane panel back and sides, covered in damask.  
\$59, reg. \$73. Queen Anne model, all upholstered, wing sides, covered in tapestry.  
\$74, reg. \$92. Mahogany frame, cane panel back and sides, covered in damask.  
\$85, reg. \$125. All upholstered, covered in tapestry.  
\$95, reg. \$123. All upholstered, covered in velours.  
\$95, reg. \$120. All upholstered, wing sides, covered in tapestry.  
\$108, reg. \$145. All upholstered, covered in tapestry.  
\$120, reg. \$175. All upholstered, covered in damask and velours.  
\$135, reg. \$170. Queen Anne model, all upholstered, covered in tapestry.  
\$142, reg. \$180. Queen Anne model, all upholstered, covered in velours.

### For the Bedchamber

\$242, Louis XV Model, 4-piece suite, \$160. Bedstead, Dresser, Chiffonier, Dressing Table in ivory enamel. Also sold separately.  
\$281, Queen Anne Model, 4-piece suite, \$187. Bedstead, Dresser, Chiffonier, Dressing Table in ivory enamel. Also sold separately.  
\$287, 4-piece suite, \$228. Bedstead, Dresser, Chiffonier and Dressing Table in American walnut veneer. In mahogany veneer, \$223, reg. \$270. Also sold separately.  
\$298, Queen Anne Model, 4-piece suite, \$214. Bedstead, Dresser, Chiffonier and Dressing Table in American walnut veneer. In mahogany veneer, \$213, reg. \$260. Also sold separately.  
\$225, reg. \$285. Four pieces, in decorated black enamel.  
\$230, reg. \$345. Louis XV model, 4 pieces, walnut veneer.  
\$240, reg. \$420. Sheraton model, 4 pieces, walnut veneer.  
\$245, reg. \$380. Four pieces, in decorated blue enamel.  
\$265, reg. \$470. Adam model, 4 pieces, ivory enamel.

## Roi Cooper Megrue

By Rebecca Drucker

Interviewing people who do things very well is often so disappointing. For instance, in an earnest search for the secret of success you might ask "How did you learn to write plays, Mr. Megrue?" only to receive the unsatisfying reply, "I never learned. I just kept fooling around with plays until I wrote one." Which is manifestly not what one is after. But the knowledge that so many people are waiting to be helped by the knowledge one gains fortifies one to persistence, so I insinuated the question in another form. "But where did you learn the rules, Mr. Megrue? Surely you admit there is a technique of playwriting. Whose book on 'How to Write Plays' did you find most helpful?"

Mr. Megrue looked blank. "Whose book? Oh, yes—I did read one once. The chap, I have forgotten who, said that a play must have a beginning, a middle and an end. That it should be interesting and entertaining and that it should not transcend the bounds of the probable. That reminded me of a scenario that was once sent in to me by a friend. The author wrote: 'The first is a wonderful comedy scene between the hero and his servant. Then the heroine enters and there follows a wonderful love scene. Then the villain enters and starts an intrigue to ruin the hero's life.' Interesting, but not illuminating—that's how the book was."

Mr. Megrue is large and breezy and young. He does not look like a playwright—if you except the traditional tobacco-stained fingers. I am glad he retains that touch of atmosphere as a concession to the romanticists. For the rest, he is an average looking, blue serge New Yorker, the height of whose brow would not arrest a second glance. It is not hard to believe him when he assures one that he writes plays for the pleasure and profit of doing them, with no ulterior motive of reforming anything or any one.

"A play, like a preacher, should first of all be entertaining. And what is interesting is rooted in human nature, not in ethics. Jesse Lynch Williams put it this way once. He said: 'No one is very much interested in hearing that Jones is living happily with his wife and three children. But if Jones is known to have hurled a brick at his wife—every one is interested in the details of that.' That is why the most interesting plays are about wicked people. The test of a play's success, not alone from the box office standpoint, is the number of people who see it. In that sense I believe that the poorest play that achieves popularity has a something in it that is superior to the rarest closet drama; it gets its message over to the largest number of people. When a play is so exclusive in its form or its message that it appeals to a very small number of people its place is not in the theatre any more—because the theatre is democratic. It should be made into an essay or a poem or circulated in print—but not put on the stage, because the essence of drama is its large appeal to all sorts of people. A playwright should frankly write for box office success, since that means he is reaching the largest number of people."

Mr. Megrue did not say this cynically. The rising quality of his own work must be taken into account by the people who disagree. "Under Cover," "Where Poppies Bloom" and "Tea for Three" are three singularly unlike plays which prove that Mr. Megrue does not play solely to win. A bidder for popularity—but a very promising young man is Mr. Megrue.

His rise as a playwright is still recent and rapid enough to excite interest. Until four years ago Mr. Megrue read plays in Elizabeth Marbury's play-broking office. He read thousands of them mostly bad ones until the sight of a play in manuscript made him violently ill. Off and on he had an opportunity to direct a production—and

learned the director's bag of tricks. In the mean time, he dabbled in plays himself. His first one—a one-act play with a "surprise" finish—was bought by Fanny Ward for use in vaudeville. Then he made his first real essay as a playwright four seasons ago with a play called "White Magic." "It ran a couple of minutes at the Criterion," he said briefly. Then came "Under Cover," and he was hailed out of his obscurity. This season two of his plays are on Broadway at the same time—"Where Poppies Bloom" and "Tea for Three."

"Of course," I said, reaching the obvious conclusion, "it is your practical experience of the stage, which to most people is so painfully acquired, that accounts for the dexterity of your playwriting."

"Yes, perhaps," he assented. "It has certainly taught me what to avoid. Knowing the stage is like going to the newly furnished home of a married friend. It decides you how not to have your house look. Knowing the tricks of the stage convinces you of their unimportance. For instance, in 'Tea for Three' the first scene is acted by two people sitting at a small table. The people do not move from their chairs. Only a small part of the stage is shown. Yet, without action of any kind, the scene holds the audience completely. Theatrical tradition calls for 'action' in a scene. People never could sit and talk quietly. It was the favorite delusion of the director that an audience liked a scene 'broken up' with action. Thus, Jones said, 'This is a fine day,' and crossed R. for no particular reason; and Smith said, 'A fine day, indeed,' and crossed L. Just as a scene was developing they would devise the fiendish scheme of 'breaking it up' with meaningless action, and they succeeded, though in a different sense than they imagined. Then, too, they feared a simplicity of plot. My play has in it three acting characters, and I found them quite enough. But a play written according to the rules should have comedy relief, complications—anything to dissipate the interest, as if that were not fatal to a play. Then in the third act all the loose ends were wound up to send the audience home happy—and bored. By the way, why didn't Arthur Hopkins write 'How's Your Third Act?' instead of 'How's Your Second Act?' That's usually where the playwright meets his Armageddon. Thank heavens all these traditions of the stage are passing on into the movies, eventually to leave the stage as the place for mirroring reality."

"You do not care for movies?" I asked, sympathetically.

"I loathe them. I love movies of marines marching off a battleship or those fascinating things entitled 'The Life of a Fly' or 'How to Do Home Canning' or 'How to Bathe Your Baby'—but movie drama I loathe."

"Of course, now that your place as a playwright is assured," I began.

"A playwright's place," said Mr. Megrue, "is never assured. The 'good will' value of his business is nil. The public may stand by the mistakes of an actress or even a favorite producer—but if a play is branded a failure no one will go to see it just because so-and-so wrote it. It is a piece of theatrical parlance that 'so-and-so is good for sixteen weeks in anything'—but not the playwright. The public owes him no loyalty. No glamour surrounds him. If a play is a success he is promptly overlooked, and if the play fails the lustre of his name can impart no vitality to it."

Notwithstanding which Mr. Megrue did not seem cast down. Looking at the cheerful countenance of Mr. Megrue I decided that playwrighting must have its compensations.

### New Edition of the Follies

With only four more weeks left for the current edition of the Ziegfeld Mid-nite Follie atop the New Amsterdam Theatre Mr. Ziegfeld is busily engaged in preparing the fall edition, again to be staged by Ned Wayburn to the music and lyrics of Dave Stamper and Gene Buck.



Robert Hudson, in "Someone in the House"

BROOKLYN ADVERTISEMENTS

## ABRAHAM AND STRAUS BROOKLYN

Private Subway Entrance, Hoyt St. Store Opens 9 A. M. Closes 5:30 P. M.

LET'S MAKE THE FOURTH LIBERTY LOAN A VICTORY LOAN!

## Sale of Women's Serge Dresses, \$17.98

Smart, youthful and becoming are the Serge Dresses at this price. Box pleats front and back, and side pleats over the hips give fullness to the straightline skirt, while novel fringe bordered panels suggest the new peg top effect that promises to be so fashionable. Bands of braid finish the cuffs and the round neck. Other equally charming models at this price in black and navy only.

**At \$14.98**—A group of serge dresses specially purchased for this sale includes Russian blouse, basque and normal waistline models. One pretty style is made of a combination of serge and messaline.

**At \$25.00**—At this price are shown wonderfully attractive new dresses of fine serge beautifully tailored in the smartest of new styles. All sizes are generously represented in each price group.

## Fashion Favors Nutria Fur—Taupe and Natural

Delightfully soft in texture and coloring is this deservedly popular fur that lends itself so gracefully to the making of winter wraps. One or the other of the shades, taupe or natural, proves becoming to practically every type of coloring. And the fur is not expensive, though very rich in appearance.

Nutria Coat, 30 inches long, \$125.00.  
Nutria Coat, 36 inches long, \$165.00.  
Nutria Coat, 36 inches long, made with beaver collars and cuffs, \$195.00.

Taupe Nutria Coat, 27 inches long, \$195.00.  
Taupe Nutria Coat, 34 inches long, \$225.00.  
Nutria Nuffs, natural, \$16.50; taupe, \$17.50.

## More Lovely New Blouses at \$3.98, Regular \$5.00 to \$6.00 Grades

We made another purchase of fine Georgette crepe blouses every bit as charming as those we offered last week, and in fact we were able to secure more of the prettiest styles. And in addition to the blouses made of Georgette crepe we secured a number of exceptionally attractive models of crepe de chine and satin.

Plain tailored and more elaborate styles. High neck and convertible collar models. Low round and V neck styles, some with vestees. All of the blouses offered in this sale are dainty, fresh and new. All regular sizes are shown in a good range of styles.

## Tam o'Shanter and Sailor Hats, \$3.95 Copied from \$5.95 and \$7.95 Models

Soft, shaggy beaver and lustrous hatter's plush have been most effectively combined in these two becoming hats. The combination itself is one favored in the far more expensive styles, for "beaver-and-plush" is the very newest decree in millinery.

Black Navy Brown Taupe Purple

In any one of these shades you may take your choice from a soft, "droopy" Tam o'Shanter of beaver—the head band velvet and the trimming a cockade of ribbon—and a smart sailor hat with crown and hatter's plush and broad, medium or narrow brim of beaver. The sailor hats are finished with grosgrain ribbon bands.

For this sale we had these particular models copied from higher-priced hats, and they are really duplicates both in fineness and materials and excellence of workmanship.

## Men's and Women's Underwear and Hosiery—Good and Inexpensive

The medium weight grades of underwear are needed now, and at the prevailing prices it is a wise move to purchase your winter supply of both underwear and hosiery.

### Women's Hosiery and Underwear

**Black Cotton Stockings, 19c. Pair**  
Double heels, soles and toes; slightly imperfect.

**Fine Cotton Stockings, 29c. Pair**  
Double heels, soles and toes. In black or white.

**Lisle Thread Stockings, 39c. Pair**  
In black or white. Double heels, soles and toes.

**Fleeced Cotton Underwear, 65c**  
Low neck, sleeveless or short sleeves. Drawers ankle and knee lengths.

**Mercerized Lisle Stockings, 59c. Pair**  
Some with fashioned feet, others with seamed backs.

**Pure Silk Stockings, \$1.19 Pair**  
In black, white and colors.

**Ribbed Cotton Undervests, 19c**  
Low neck and sleeveless.

**Combinations, \$1.39**  
Pink silk tops with lower part of suits made of fine cotton.

### Women's Merino Combinations at \$2.48

High neck, long sleeveless models and others with duchess neck and elbow sleeves. All ankle length.

### Men's Socks and Underwear

**Lisle Thread and Cotton Socks, 29c. Pair**  
Seamless feet, double heels and toes. In black and colors.

**Silk Socks, 75c. Pair**  
Full fashioned and made with double lisle soles and lisle tops. High spliced heels and toes. In black and colors.

**Ribbed Underwear, \$1.29**  
Made of combed cotton. Fall and Winter weight garments, with shirts having long sleeves and drawers with full reinforced gussets.

**Cotton Socks, 19c. Pair**  
In broken sizes. Made with seamless feet, double heels and toes. In black and colors.

**Merino Underwear, \$2.48**  
Made by Foot and McDowell. In broken sizes. Medium weight. Some white and some natural. A limited quantity and a fine bargain at this price.

**Union Suits at \$2.19**  
Spring needle ribbed garments made of fine Egyptian cotton in silver and ecru. Perfect-fitting and perfectly finished.

## GREAT MONDAY BARGAINS IN BRIEF

**Men's Silk-Lined Overcoats at \$29.75.**  
Second Floor, Hoyt Street.

**Imported Bed Spreads at \$1.98, were \$3.49.**  
Second Floor, Hoyt Street.

**Black Lace Flouncings at \$1.39 to \$3.98 yd.**  
Street Floor, Central Building.

**Stamped Huck Towels, 59c, from 79c.**  
Third Floor, Central Building.

**White Domet Flannel at 44c yard.**  
Subway Floor, West Building.

**Black Satin Finished Venetian, 89c yard.**  
Street Floor, Central Building.

**Men's Russian Calf Shoes, \$6.50 pair, from \$7.95.**  
Third Floor, Hoyt Street.

**Boys' Mackinaw Coats at \$12.75.**  
Second Floor, West Building.

**Lace Curtains, \$4.89 pair, were \$6.00 to \$8.00.**  
Third Floor, Central Building.

**70x70-inch Linen Table Cloths, \$7.86 to \$9.98.**  
Street Floor, East Building.

**Saving of 25 per cent on Metal Bedsteads.**  
Fourth Floor, East Building.

**Quarterly Sale of A. & S. Teas and Coffees at Reduced Prices. (U. S. Food Administration License No. G-3078).**  
Third Floor, West Building.

**Men's Madras and Percelle Shirts at \$1.09.**  
Street Floor, East Building.

**Silk Shetland Veils, 59c.**  
Street Floor, Central Building.

**Sale of Sample Trimmings at 10c and 39c yd.**  
Street Floor, Central Building.

**Hand-quilted Silk Robes, \$6.98.**  
Balcony, Central Building.

**Misses' Coats of Wool Velour at \$24.98.**  
Second Floor, Central Building.

**Knitted Petticoats at 86c.**  
Second Floor, East Building.

**Roxbury Velvet Carpets, \$2.25 yd.**  
Third Floor, East Building.

**American Porcelain Dinner Sets, \$5.98 to \$49.98.**  
Subway Floor, West Building.

**Women's Russia Calf Shoes, \$6.95 pair, from \$7.95.**  
Second Floor, West Building.

**Cotton Goods Remnants 12c, 18c and 28c yd.**  
Subway Floor, West Building.

**Girls' Blanket Bath Robes, \$2.98 and \$3.98.**  
Second Floor, East Building.

**A. & S. Special Corsets, \$1.29.**  
Second Floor, East Building.

**Initial Note Paper and Note Cards at 54c box.**  
Street Floor, East Building.

**1-qt. "Royal" Enamel Rice Boilers, 98c from \$1.19.**  
Subway Floor, East Building.

**Silver-Plated Flatware—A Sale at 20 per cent to 25 per cent. Savings.**  
Subway Floor, Central Building.

### Watch for the Very Important TUESDAY BARGAINS

Which are NOT ADVERTISED, but May Be Recognized by Special Signs Displayed in Various Departments Throughout the Store.

## Coming! Loeser's Greatest PIANO SALE

NEXT SATURDAY, October 5, will bring a Loeser Piano event surpassing all that have yet occurred; dwarfing in opportunities and importance any that have been held in recent times.

It will bring to a wide circle of music-lovers—who have deferred their purchase, perhaps, until it came—a tremendous and fine collection of

**Over Five Hundred New and Used Pianos—Player-Pianos—Organs At Record Low Prices for Today**

This offering presents a choice so broad, covering so great a number of instruments with practically every well-known name of music represented, that you can hardly fail to find the very instrument you have long wanted, at a price well within your means.

It is a collection so low priced, as a whole, offering as it does

**Guaranteed Pianos for so Little as \$85**

**Guaranteed Players so Low as \$325**

that its figures may be difficult, if at all possible, to duplicate at any future time. With Piano production more and more cut down, prices of new Pianos constantly rising, and the value of a good rebuilt instrument (of the kind found mainly only in Loeser Sales) as a consequence also constantly increased, this sale will probably be

**Your GREATEST Chance to Buy On YOUR Terms—In Reason**

the better instrument you would like in your home, the instrument which, at its real cost, might be beyond the price you care to pay.

Talk the matter over, see the fine instruments already on view tomorrow, determine on choice, terms and the price you wish to pay—then be ready, when the sale opens on Saturday, next week, to

**Make These Probably Unmatchable Advantages YOUR OWN!**

Piano Salons, Fourth Floor.